The S. Stephen

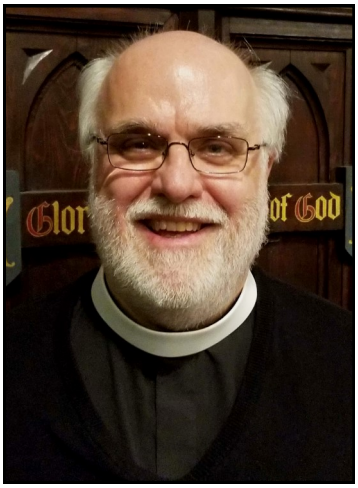
ADVENT–CHRISTMAS–EPIPHANY 2018

Vol. 18, No. 2

The Sermon of Saint Stephen (1514)
by Vittore Carpaccio (1465-1520). Oil on canvas (detail), Louvre, Paris.

Letter From the Rector

My Dear People,



Putting *The S. Stephen* together always feels like a monumental task. Soliciting articles, writing, editing, selecting illustrations, going back and forth between page layouts, running off and sorting copies according to zip code … Still, somehow it all seems to come together and before we know it another issue is online and in the mail, and we turn our minds to other things until the next copy deadline approaches ...

It's a privilege to work with the highly talented individuals who write and edit the articles and design the layout of our parish magazine. The current team is second to none; but many people have made invaluable contributions over the years, leaving their mark on the evolving shape of the publication. So may it continue.

Our mailing list covers many destinations across the United States; I often receive compliments on the quality of both design and content: among the best of its kind for a parish magazine produced "in-house" and run off on a photocopier. An esteemed clerical colleague asked me not long ago why we keep such an odd name as "The S. Stephen" – could we not come up with something catchier and more appealing? I replied that this has been its name since it was inaugurated by Dr. Fiske in 1885, and I just don't feel I have the authority to change it. Such traditions matter. Besides, it's not *that* bad a name …

In this Advent-Christmas-Epiphany issue, Phoebe Pettingell continues her series on "The Catholic Literary Imagination: Five Novels" with a review of Evelyn Waugh's *Brideshead Revisited*. (Don't tell her I told you so – and I could be wrong – but watch out for pieces in future issues on Graham Greene, Flannery O'Connor, and Walker Percy.) More and more, contemporary theology has been rediscovering the importance of literature, story, and the arts in serious reflection on God's relationship with humanity; the retrieval and rereading of these classic novels is thus enormously timely.

My series "In Search of Saint Stephen" continues with an exploration of our patron saint's speech before the Sanhedrin in Acts 7 in relation to Christian anti-Judaism: a disturbing question that we cannot avoid in today's political climate. Please note that use of "anti-Judaism" rather than "anti-Semitism" is intentional. The former term describes hostility to Judaism for religious reasons, the latter a form of modern neo-pagan racialism. After the 27 October massacre at the Tree of Life synagogue in Pittsburgh, it is all the more urgent for the Church to recommit itself to combatting *both* anti-Judaism and anti-Semitism; this includes re-examining how Christians down through the centuries have committed these sins against God's Chosen People. My hope in this article is to make a small contribution to such re-examination.

As promised in my sermon on Remembrance Sunday (11 November), I have contributed an essay on "Patriotism versus Nationalism." I try to show that while the Christian tradition considers patriotism one of the classical virtues, nationalism is a modern ideology and a perversion of patriotism. Especially since the 1960s and 1970s, my own baby-boomer generation has perhaps been guilty at times of sitting lightly to patriotism; in this essay, I argue that a robust and healthy patriotism is the best antidote to the toxic forms of nationalism that are now on the rise throughout the world.

To lighten the mood a bit, James Busby contributes another whimsical installment of "Quodlibet," filling us in on the *Schola's* comings and goings. He also gives some informative background on Marc-Antoine Charpentier (1643-1704) – a delightful yet profound composer in the French baroque style – to the liturgical performance of whose *Messe de Minuit de Noël* on Christmas Eve I am looking forward with great eagerness.

We welcome J. Jennifer Jones as a contributor to this issue with her report on the online book group that between July and November read Scott Gunn and Melody Shobe's *Walk in Love: Episcopal Beliefs and Practices* (2018). Jenny, her husband Bo Kinloch, and their two boys started attending S. Stephen's on Easter Day. The final session on 25 November included an appearance by Scott Gunn, one of the book's two authors, joining us from Cincinnati.

Everyone who participated in the book group asked that we continue with another book. We are going to take the month of December off, but in January the plan is to start reading C. S. Lewis's novel, *The Great Divorce* (1945). If you are interested in participating, please let me know. Sundays at 7 pm seemed to work well, so we shall continue on that day and time unless an overwhelming consensus emerges otherwise. All you need to participate is a computer, tablet, or smartphone with a camera and microphone that can run the "Zoom" application. It really is easy, and a lot of fun – as Jenny's article testifies.

The liturgies and programs of Advent, Christmas, and Epiphany beckon. They are listed in the next column. Do please support your parish as we celebrate the Lord's coming, incarnation, and manifestation to the world. It's what we do best – but only with your help and support.

With all blessings and prayers, I remain, faithfully,

Your pastor and priest,

Fr. John D. Alexander

UPCOMING EVENTS/SERVICES

BLUE HERON CONCERT – 4 PM, SUNDAY 23 DECEMBER

Works of the greatest French and Flemish musicians of the fifteenth century—Du Fay, Regis, Desprez, Jacob, Brumel, and others.

CHRISTMAS EVE FAMILY MASS – 5:30 PM, DECEMBER 24

SOLEMN MASS OF THE NATIVITY – 10:30 PM, DECEMBER 24

Marc-Antoine Charpentier, *Messe de Minuit de Noël, HI. 9*
Michael Praetorius, *In dulci jubilo*
Harold Darke, *In the bleak midwinter*

CHRISTMAS DAY LOW MASS – 10 AM, DECEMBER 25

FEAST OF THE HOLY NAME – 10 AM, JANUARY 1

Plainchant, *Missa IX (Orbis factor)*
Jacob Handl, *In nominee Jesu*

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ENDINGS AND BEGINNINGS

by Nancy Gingrich

The season of Advent is here. Popular songs tell us it's the most wonderful time of the year. For many Christians, it is the beginning of the church year. Warm thoughts of family and new beginnings (perhaps even sticking to our diet resolutions) fill our heads. But for many, the wish is for it all to end. Statistics tell us that this is the time of year for many to contemplate suicide.

We all know of someone who has considered such an act, and the families left devastated if it becomes a *fait accompli*. Our first thoughts may be of judgment and disdain. We have heard people pronounce the dead selfish or cowardly, not considering how it would affect the family and friends left to make sense of the loss. As Christians, however, perhaps a second look at the situation is warranted.

God has given us our bodies as temporal housing for the soul while here on earth. We are to care for this gift as best we can with the aid of those trained to help us when needed. To willfully destroy the body comes from despair and emptiness. The belief that there is no other way out of the situation is a disconnect from God's grace. Hope is shattered. For whatever reason, possibly exacerbated by alcohol and/or legal or illegal drugs, a person can be said to not be in one's right mind. When the pain of living becomes too heavy and it seems no one understands or cares, tragic things can happen.

When I was young, I took a problem to my grandmother for advice. She was a devout woman. Once her children were grown, she spent her Wednesdays fasting, in prayer and spiritual reading. I don't recall the details of my problem, but I do remember her wise solution to a situation I could not resolve. She said "Honey, you pray like crazy! Then it's in God's hands!"

Even if we do not have a direct relationship to a soul in distress we can surely pray. We all know of people in turmoil. Perhaps it is not our right to insert ourselves directly, but it is our duty to pray and seek God's grace. The kindness and concern we are exhorted to extend to one another was never more important. The power of intercessory prayer can lighten the way for someone to step out of the darkness. Ending our prayers with our affirmation of "Thy will be done" renews our own faith.

When I attend the Guild of All Souls monthly requiem, it becomes a time not only of prayer for the souls of the departed, but also of contemplation. The simplicity of the service without music is both solemn and quietly joyful. It leaves me a lot of space without distraction and allows for my prayers of concern for others. Believing in the power of two or three gathered together, I use that time to ask God's guidance for those who may be troubled. My prayer requests don't have to be audible. They don't have to be restricted only to those in our parish. I recommend this service to any who wish to use this time to remember not only those who have departed, but also for souls who are in distress at this time of year.

Recently it was suggested that I look at the website of the Guild of All Souls in the U.K. Posted there were bidding prayers for the departed, specifically for those departed from suicide. One of them reads:

Almighty God, Father of all,
have mercy on the souls of those who,
in their darkness,
have thrown away their mortal lives;
grant them light and salvation
that they may find life in your love
and glorify your Holy Name,
through Jesus Christ our Lord.

May we begin this season of Advent grateful in the joy of the birth of our Savior and mindful of our obligation to be a light to those in darkness.

THE CATHOLIC LITERARY IMAGINATION: FIVE NOVELS
Part II: *Brideshead Revisited* by Evelyn Waugh
by Phoebe Pettingell

Evelyn Waugh (1903-1966) was a convert to Catholicism. The younger son of a publisher, he initially wanted to be an artist; failing at that, he taught school for a while. He started writing novels, but these were rejected, so he wrote a biography of the Pre-Raphaelite artist and decadent, Dante Gabriel Rossetti, which was well received. The subject appealed to Waugh not only for artistic reasons, but also because during his studies at Oxford he had embraced a rather decadent lifestyle himself. He ran with a set that contained many aristocratic families and he developed a taste for life in "country houses." In childhood, he had been attracted to Anglo-Catholicism, but even before Oxford, he abandoned his faith.

Evelyn Waugh, writer and cigar aficionado

After giving up teaching, Waugh tried journalism, then short story-writing. His first novel, *Decline and Fall*, was published in 1928. It became the first of a series of brilliantly satirical novels which captured the hectic atmosphere of the era when "bright young things" feverishly lived for pleasure to blot out the horrors of the recent "Great War." He married in 1928 and began to write travel articles. But a year later, his wife confessed that she had begun an affair with a mutual friend. The shock deeply affected Waugh and shows up in his novels.

To the surprise of many of his friends, he converted to Roman Catholicism in 1930. In fact, this was not a sudden decision. All his life, Waugh longed for the stability of a bygone era. He often said he would have preferred to live several centuries earlier. But more importantly, as he matured, he wanted a faith that stood as a bulwark against pointlessness and allowed for awe and mystery. Increasingly, he found life "unintelligible and unendurable without God." The Jesuit writer, Father Martin D'Arcy, convinced Waugh that the Christian revelation was genuine.

Waugh began traveling, journeying to Abyssinia (as Ethiopia was then called) for the coronation of Haille Selassie, then to the Belgian Congo, and on to South America. All these trips became travel books and articles, as well as fodder for his satiric novels. Once converted, Waugh began working on getting his marriage annulled. During this period, he fell in love again, this time with Laura Herbert, the daughter of one of the noble Catholic families. Some of Waugh's novels had been condemned by *The Tablet*—a leading British Catholic magazine—as blasphemous and obscene; he tried to make amends by publishing a biography of the Jesuit martyr, Edmund Campion (1541-1581), executed under Elizabeth I. This work angered many people, since history books often spoke of "Bloody Mary" Tudor, while ignoring her Protestant sister's equally fierce persecution of Catholics.

In 1936, Waugh's annulment was finally granted. In 1937, he married Laura Herbert, despite op-

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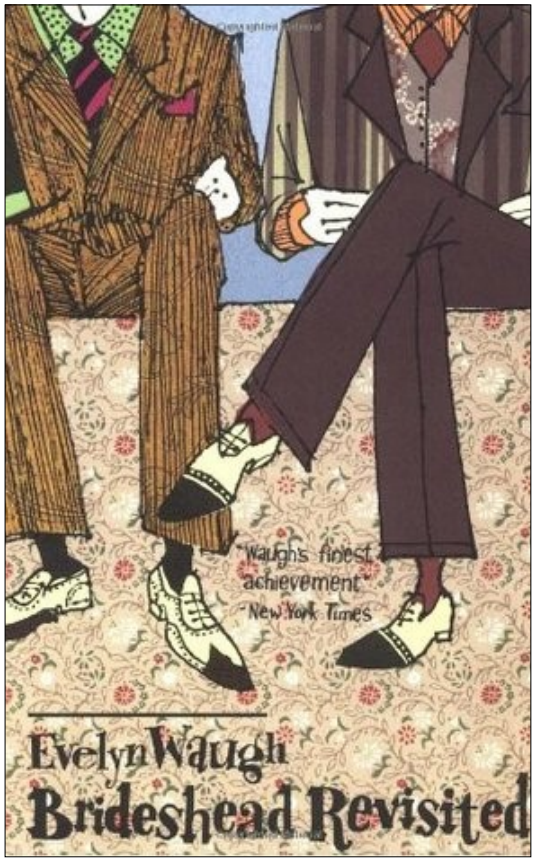
position from her brother. Two years later, he began a largely unsuccessful military career. Not cut out for the discipline, and often insubordinate, he bounced around from one position to another during the second World War, despite a patriotic desire to serve. After an accident during parachute training in 1943, he applied for leave to write a novel he had been considering for some time. It was granted, and he began work on *Brideshead Revisited: The Sacred and Profane Memories of Captain Charles Ryder*. Unlike his earlier work, this novel was written in a different style, lushly romantic rather than satirical, and with a first-person narrator. Waugh's ironic wit was still very much in evidence, but to a different purpose since *Brideshead* is a love story, or rather several love stories. Published in 1945, it brought its author lasting fame and became a best-seller in both Great Britain and the United States.



The novel begins and ends in the latter years of World War II when Charles Ryder's battalion is stationed at the former mansion of the Flytes, a family he used to know. Previous troops stationed there have made a shambles of much of the house, but the Catholic chapel, which had been closed toward the end of the time the Flytes' time, has been reopened for the soldiers' worship. This sets Charles reminiscing about his years at Oxford and his close friendship with Sebastian Flyte, the younger son of Lord Marchmain, who now lives in Venice with his mistress, Cara, while his wife stays at their country seat, Brideshead. Utterly charmed, Ryder moves from his initiation into Sebastian's rather fast set to an all-absorbing *à deux* (perhaps homosexual) with the young man. Sebastian hates to go home, but on several occasions takes Charles to meet the other members of his household: Lady Marchmain, his gracious but somewhat overbearing mother; the children's old nurse; "Bridey," the older brother and presumptive heir to the title; Julia, the debutant sister; and the youngest sister, Cordelia, still in the nursery. The mother, eldest son, and little girl are all deeply religious in a manner that puzzles Charles and does not seem to be shared by Sebastian. The two young men also spend a vacation in Venice with the scandalous runaway Marchmain and his mistress, who seems very respectable to the still somewhat bourgeois Charles.

Gradually, it becomes obvious that Sebastian is becoming seriously alcoholic, but when the family tries to co-opt Charles into strategies to save the young man from himself, Sebastian ultimately runs away. Lady Marchmain accuses Charles of playing her false and banishes him; he drops out of university and begins to study art.

The next section of the novel takes place some years later. Charles, now a noted artist, is in New York, having reunited with his wife, Celia, on his return from a painting tour in South America. The sister of an obnoxious acquaintance from Oxford, she helps promote his art, but the couple have grown apart, and he knows she has been unfaithful to him. Their ship is caught in a storm on the voyage back to England. Only a few passengers avoid sea-sickness; one of them turns out to be Julia Flyte, now married to a social-climbing Canadian and Member of Parliament. This marriage too is in trouble, and Charles and Julia, having previously never much noticed one another, fall in love. He leaves Celia and begins living with Julia who becomes his great love. Both begin divorce proceedings. Lady Marchmain has died, Bridey has fallen in love with a middle-class widow,

and Cordelia has become an ambulance driver in the Spanish Civil War. Sebastian has become a porter at a monastery in Tunisia, his health ruined by drinking but now a saintly figure.

The family's lives are disrupted by the return of Lord Marchmain, who has come home to die. As he fails, Bridey and Cordelia try to bring him a priest, but he refuses. Charles becomes increasingly angry at their attempt to "shove religion" on the old man, especially as he had converted to marry. To Charles's dismay, Julia joins in the religious pressure. In the meantime, Lord Marchmain is so dismayed by Bridey's wife, and the fact that she is past child-bearing years, that he rewrites his will to leave Brideshead to Julia so that she and Charles may live there. But at the deathbed, Charles suddenly prays that the dying lord may receive the last rites, and the prayer is answered. Afterwards, Julia tells him she cannot marry him because to do so would be to cut herself off from the Church. Bad as she has been in her own eyes, she does not want to cut herself off from salvation. It turns out that he has understood this all the weeks that the family has tried to get their father to make a deathbed repentance.

The novel ends as it began, in the ruined house billeting troops. The old world of the Flytes has given way to a new era of egalitarian mediocrity, but Charles enters the chapel to pray—now a convert to Catholicism himself. The old nurse tells him that Julia and Cordelia are in Palestine driving ambulances. Charles sees the reopening of the chapel as a sign of resurrection and renewal:

> Something quite remote from anything the builders intended, has come out of their work, and out of the fierce little human tragedy, in which I played, something none of us thought about at the time; a small red flame—a beaten copper lamp of deplorable design, relit before the beaten-copper doors of a tabernacle; the flame which the old knights saw from their tombs, which they saw put out, that flame burns again for other soldiers, far from home, farther, in heart, than Acre or Jerusalem. It could not have been lit but for the builders and the tragedies, and there I found it this morning, burning anew among the old stones.

Earlier in the novel, Cordelia talks about one of Chesterton's "Father Brown" stories where a man may wander away from the faith but "a twitch upon a thread" will bring him back. Throughout the novel, we see this dynamic play out among the characters, except for Cordelia, who retains her childlike devotion to God in service to others. Both Sebastian and Julia rebel against the Church and their family, only to return. Lord Marchmain, an even greater rebel, comes back on his deathbed. Through his association with the family, Charles moves from considering the Church to be "Mumbo Jumbo," a series of arcane rules and superstitious denials that keep members from enjoying what would bring happiness, to the gradual realization that we are faced with a choice between a vain pursuit of pleasure in a meaningless life, where we try to make it through day after day until we die, and a mysterious universe of wonder created by an all-knowing Deity in whom we can lay down our limited knowledge and unanswered questions, our hurts and confusions, confident that God is working his purpose out, although we will only glimpse this in flashes.

Waugh's brilliance is to narrate the story through Charles Ryder—the outsider brought into a world he finds attractive in part, yet also unlike anything in his previous experience. Scenes of his own home life with a remote, sarcastic father who cannot establish any kind of fellowship with his son contrast with the Flytes who, for all their failings, are bound together in both hate and love. Sebastian and Julia are both damaged souls; part of what draws Charles to them is a desire to protect their fragility, but both turn out to have an inner strength he comes to envy. He is constantly being surprised by the family attitude toward religion. At one point, he and Lady Marchmain are arguing about the camel

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passing through the eye of the needle, and she tells him "The gospel is simply a catalogue of unexpected things. It's not to be *expected* that an ox and ass should worship at the crib. Animals are always doing the oddest things in the lives of the saints. It's all part of the poetry, the Alice-in-Wonderland side, of religion." Charles, influenced by his Oxford dons into a skepticism about the reliability of Scripture, dismisses this as part of the fantasy involved in faith; at this point in the novel, many readers may share his feeling, but Waugh is pointing to the way in which religion can broaden our horizon, and make us appreciate the glory of things we could otherwise never have imagined.

The period after the Great War was not a peak age for religion, especially in Great Britain. The fear of new engines of war, including airplanes and nerve gas, the slaughter of so many of its young men, the upheaval of the class system, an uncertain economy, all contributed to what W. H. Auden called "the Age of Anxiety." Even among many believers, Roman Catholicism was considered superstitious, "priest-ridden," a relic of an earlier and less progressive era. Waugh would have expected many of his readers to share his narrator's distaste for it, and even to wish that Charles and Julia ended up married and living at Brideshead. But the new war would have spoiled that dream in any case. Such houses were requisitioned for hospitals or troops; all able-bodied men and many women "did their bit," so that family life was disrupted, and uncertainty ruled. The triumph of the Flytes, and ultimately Charles, is to see some kind of continuity even in cataclysmic disruption. The closing paragraphs of the book remind us that the Catholic faith has preserved men and women through a turbulent history going back to that same Palestine where Julia and Cordelia now are driving ambulances and that the flame burning by every tabernacle signals Christ still living among us always.

NEW YEAR'S DAY DINNER FOR THE HUNGRY

The Miracle of the Loaves and Fishes (c. 520)
Basilica of Sant' Apollinare Nuovo, Ravenna.

Once again we will offer our annual New Year's Day Dinner for the Hungry, on Tuesday 1 January 2019, at 12 noon. If you can help, please contact the dinner coordinator Bobby Rose via email at PoohAndRoo2@gmail.com, or contact Susan in the parish office at 421-6702 ext. 1 or via email at office@sstephens.necoxmail.com. We welcome new scarves, mittens, hats and socks, as well as personal hygiene products such as soaps and toothbrushes. *For I was hungry, and you gave me food: I was thirsty, and you gave me drink: I was a stranger, and you welcomed me… Matthew 25:35*

ONLINE GIVING FOR S. STEPHEN'S CHURCH

If you would like to make a donation to S. Stephen's Church in thanksgiving for any of our ministries or for any reason at all, we have made doing so online especially easy. Just visit https://www.sstephens.org/donate to give a one-time gift or to set up recurring donations. Running a parish of this size is expensive, and we are appreciative of the generosity of those who have given so much in the past and to those who will give in the future.

IN SEARCH OF SAINT STEPHEN
Part II: The Prophetic Witness
by Fr. John D. Alexander

One of the darker episodes in the history of Christian devotion to Saint Stephen took place in the year 418 on the Balearic Island of Minorca (in the Mediterranean Sea about 130 miles south-east of Spain). The presbyter Paulus Orosius, a student and literary collaborator of Saint Augustine of Hippo, arrived from North Africa bearing some relics of Saint Stephen, which he hoped to take to Spain. These had been discovered three years earlier in Caphar-Gamala near Jerusalem by the Presbyter Lucian (the event commemorated in the Church calendar on 3 August, the Finding of the Relics of Saint Stephen). Unable to continue his journey to Spain, Orosius returned to North Africa, leaving the relics in the church at Mago (present-day Mahón).

Severus, the Bishop of Minorca, soon after wrote a letter extoling the miraculous works of Minorca's new patron saint: the burning of the island's synagogue, and a mass conversion of Jews to Christianity. Up until that time, Mago had a Jewish majority population. The arrival of the relics incited Minorca's Christians to a full-blown campaign to convert their Jewish neighbors, with whom they had previously coexisted amicably. A day was appointed for a public contest to decide the issue. Bishop Severus looked to Saint Stephen to vindicate the truth of the Christian Gospel. The town's Jews turned to their chief rabbi, Theodorus, who was also a high-ranking civic official. Theodorus undertook practical defensive preparations, stockpiling the synagogue with stones and spears. On the appointed day, Christians came to Mago from all over Minorca. Severus summoned the Jews to the church for a disputation; they refused, saying they could not enter a church on the Sabbath. The Christians then besieged the synagogue. Stone-throwing ensued but, miraculously, no-one was injured. Finally, the Jews yielded the synagogue to the Christians, who burned it to the ground after removing its Scriptures and treasures. In the days following, about 500 Jews, including Theodorus himself, sought and received baptism, having concluded that with Christianity now in the ascendant, they must give up either their faith or their homes and livelihoods. The new converts then funded and built a Christian basilica on the destroyed synagogue's site.

Paulus Orosius
(detail) Miniature from the Codex of Saint-Epure, 11th century

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This episode is disturbing in many ways: not least for Severus's cheerful attribution of the results of violent religious coercion to miraculous divine intervention. A related question concerns the possible connection between the figure of Saint Stephen and Christian anti-Judaism. Was there something in the story of Stephen in particular that stirred up the campaign to convert the island's Jews? Although Severus does not mention it, might the Minorcan Christians have read Stephen's discourse before the Sanhedrin (Acts 7:2-53) as an anti-Jewish manifesto? Does the discourse lend itself to such a reading? These unsettling questions bring us face-to-face with Saint Stephen the Prophetic Witness.

Present Day View of Mahon, Minorca

An oft-remarked-upon irony is that following the setting-apart of the seven deacons for "table service" in the Jerusalem Church – specifically, the daily distribution of alms to widows – the two deacons about whom anything further is said, Stephen and Philip, are described as exercising ministries having nothing at all to do with table service. Stephen appears as a preacher and martyr, Philip as an itinerant preacher and evangelist.

Luke begins his story of Stephen's martyrdom with the sentence: *"Stephen, full of grace and power, did great wonders and signs among the people"* (Acts 6:8). Then a challenge comes from some Hellenistic (Greek-speaking) Jews in Jerusalem: *"some of those who belonged to the Synagogue of the Freedmen … and of the Cyrenians and of the Alexandrians, and of those from Cilicia and Asia, arose and disputed with Stephen"* (6:9). Since the Seven were set apart for a ministry to Hellenistic Jewish members of the Jerusalem Church, it is not surprising that Stephen is here engaging with the wider Jerusalem community of Greek-speaking Jews from the diaspora. Stephen's spiritual insight and eloquence outmatch his interlocutors: *"they could not withstand the wisdom and the Spirit with which he spoke"* (6:10).

Already, we have a picture of Stephen as an inspired speaker and debater. Unable to best Stephen in public debate, the Hellenistic Jews have him seized and brought before the ruling Jewish Council (Sanhedrin) on charges made by *"false witnesses"* of speaking against God, Moses, the Law, and the Temple: *"we have heard him say that this Jesus of Nazareth will destroy this place, and will change the customs which Moses delivered to us"* (6:14). The stage is thus set for Stephen's defense.

Noting that Stephen's speech before the Sanhedrin is the longest single discourse in Acts, New Testament scholar Luke Timothy Johnson suggests that it is also the interpretive key to Luke's biblical history and theology. It thus merits careful reading and study. In the Episcopal Sunday lectionary, however, only excerpts from the speech are read – on Saint Stephen's Day (December 26) and on the Fourth Sunday of Easter, Year A. Space does not permit a verse-by-verse commentary on the speech, which would probably also be enormously tedious. But I do want to comment on its key themes, while strongly encouraging readers to read Acts 7 for themselves.

In response to the high priest's question, *"Is this so?"* (7:1), Stephen *retells the story of Israel*, beginning

Saint Stephen Before the Sanhedrin (1447-1451)
by Fra Angelico. Fresco, Niccoline Chapel, Vatican.

with Abraham, continuing with Joseph and Moses, and concluding with David and Solomon. The significant point is that Stephen does not refute the charges or articulate his theology point-by-point. How we tell our story – what details and patterns of recurrence we emphasize, and what we omit – often speaks volumes more than any attempt at systematic exposition of our beliefs and values.

Nonetheless, Stephen does not leave the charges unaddressed. In response to the charge of speaking against *"this holy place"* – the Jerusalem Temple – Stephen's narrative emphasizes God's saving action in a variety of places outside Jerusalem and the Promised Land: from Abraham in Mesopotamia, to Joseph in Egypt, to Moses in Midian, to the Tent of Meeting in the wilderness. At the story's culmination, Stephen comes close to confirming the charge of speaking against the Temple by declaring that *"the Most High does not dwell in houses made with hands"* (7:48). As for speaking against Moses and the Law, Stephen emphasizes that Moses said to the Israelites: *"God will raise up for you a prophet from your brethren as he raised me up"* (7:37). Stephen's implication is that the Law of Moses cannot be considered God's last word to his People, as Moses himself foretells another prophet, namely Jesus, whose teachings will go beyond and reinterpret the Mosaic Law.

Stephen highlights a recurring pattern of God saving his people through the agency of individuals whom the people initially reject. The patriarch Joseph is rejected by his eleven brothers who sell him into slavery in Egypt, where he eventually rises to high office and saves those same brothers from starvation during a famine. Similarly, Moses is initially rejected by his fellow Hebrews in Egypt who challenge him: *"Who made you a ruler and judge over us?"* (7:27). Later, after Moses liberates the Hebrews from bondage in Egypt, they again reject him at Sinai, making an idol of a golden calf to go before them in the wilderness (7:41). Stephen's point is that both Joseph and Moses foreshadow Jesus, the Savior rejected by his people *par excellence.*

Most tellingly of all, where we expect a case for the defense, Stephen delivers an *indictment.* The roles are reversed: the accusers become the accused; those who stand in judgment find themselves called under judgment. At the culmination of his oration, Stephen fervently denounces his accusers and judges as continuing in the pattern of their ancestors who rejected those sent by God to save them: *"You stiff-necked people, uncircumcised in heart and ears, you always resist the Holy Spirit. As your fathers did, so do you"* (7:51). Specifically, in killing Jesus of Nazareth, they have followed in the path of their forebears who killed the prophets: *"Which of the prophets did not your fathers persecute? And they killed those who announced beforehand the coming of the Righteous One, whom you have now betrayed and murdered, you who received the law as delivered by angels and did not keep it."* (7:52-53)

Stephen's telling of Israel's story is radically different from the way most members of the Sanhedrin would have told it. They might have emphasized the blessings the nation now enjoyed as the reward of its obedience to God's Law – its ability to live in the reclaimed land and worship in the rebuilt Tem-

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ple. Greater obedience would issue in greater blessings. Their ancestors may have made grave mistakes in the past; but, with the help of the prophets, they had learned their lesson. It is little wonder, then, that the Sanhedrin took mortal offense at Stephen's accusation that they were continuing in their ancestors' ways of disobedience and rebellion by rejecting and crucifying Jesus of Nazareth: *"Now when they heard these things they were enraged, and they ground their teeth against him"* (7:54).

The next article in this series will consider Stephen's subsequent martyrdom by stoning. In the meantime, we return to the question: Does Stephen's speech before the Sanhedrin contain within itself the seeds of Christian anti-Judaism? Or, to put the question another way, does Christian anti-Judaism of the sort displayed in Minorca in 418 result from an accurate reading – or from a fundamental misreading – of Stephen's discourse? I want to suggest the latter, for two reasons.

First, Stephen is speaking as a Jew addressing his fellow Jews. His opening words are *"Brethren and fathers, listen to me …"* (Acts 7:1). Throughout the discourse, he repeatedly refers to the Israelites of old as *"our fathers."* At this time, the Christian community in Jerusalem is still one Jewish movement among many – Sadducees, Pharisees, Essenes, Zealots, and so forth – who often denounce one another stridently. The dispute over whether Jesus is the Messiah is still "in the family." Such is not the case four centuries later in Minorca where Jews have become "Other," an alien community whose continued existence constitutes an offense to the emergent Christian majority, to be eradicated by absorption and assimilation.

Second, Stephen was not speaking from a position of temporal power. He could not have imagined that his words would result in violence against those whom he was denouncing – and he almost certainly would have recoiled at the thought. Even though full of spiritual "grace and power," Stephen was speaking from a position of temporal weakness and vulnerability. The Jerusalem religious establishment had already begun to persecute the fledgling Christian movement. Stephen knew that his witness would almost certainly result in his death. He was ready to suffer but not to inflict violence for his convictions.

These positions were almost completely reversed in Minorca in 418. The Christian Church was now in a position of temporal ascendancy throughout the Roman Empire (or what was left of it in the West). The Jews of Minorca were now the persecuted minority, coerced into conversion by the burning of their synagogue and the threatened loss of their homes and livelihoods. It is hard to imagine that Stephen, present in his relics in the local church, could have approved such treatment of his People. Christians have long misread prophetic denunciations of Israel's disobedience in both the Old and New Testaments as warrants for anti-Judaism in the present. A more faithful reading strategy – all the more urgent in the post-Holocaust world – is to ask how they apply to us: how have we in the Church become *"a stiff-necked people, uncircumcised in heart and ears, [who] always resist the Holy Spirit?"*

The episode of the forced conversion of the Jews of Minorca offers us a salutary lesson. This series aims at deepening devotion to Saint Stephen by the retrieval of aspects of his legacy in biblical and post-biblical Church history. Such an exploration will turn up not only much that is good and inspiring, but also instances of Christians misinterpreting and misusing the tradition to accomplish dubious ends by dubious means. The answer is not, however, to look away, or to try to cover up past crimes, but rather to face them honestly with a view to repentance, forgiveness, and avoidance of their repetition in the future. Pope St. John Paul II called this process "the purification of memory." By his retelling of Israel's story, Saint Stephen was calling his Jewish brethren to engage in precisely such a process. Perhaps we can hear him calling us to do the same in our own day.

Quodlibet

by James Busby

quodlibet (kwäd'lə bet') n [ME fr. ML quodlibetum, fr. L quodlibet, fr. qui who, what + libet it pleases, fr. libere to please] 1. a piece of music combining several different melodies, usually popular tunes, in counterpoint and often a light-hearted, humorous manner - Merriam Webster

One of the sort of peripheral pleasures of my job is our continued hosting of the Blue Heron Renaissance Choir, under the direction of Brown alumnus Scott Metcalf, for their Providence concerts. This year the British magazine *Gramophone* presented Blue Heron with the prestigious Best Early Music Award for its recording of music of the Peterhouse Part Books, the concert of which was presented at S. Stephen's last year. The group continues to receive international accolades and never fails to delight and move.

On 23 December at 4 PM, they'll present their concert "Christmas in 15th-Century France and Burgundy" featuring works of Du Fay, Desprez, Regis, Obrecht, Brumel and others.

Blue Heron enjoys our acoustic as much as I admire their music-making, so it's a very felicitous arrangement for which I'm grateful. I refer you to their website for particulars and ticket information: www.blueheron.org.

Interestingly, S. Stephen's and Blue Heron gave 2015 Grammy Award winning tenor Aaron Sheehan his first professional work out of grad school. For S. Stephen's this was a wonderful eight-year collaboration and a friendship that continues on many levels still.

Thanksgiving morning this year it was a joy to play Mass for our friends at The Society of St. Margaret in Duxbury, MA. Sr. Kristina Francis is with us most every Sunday at Solemn High Mass singing splendidly in the Schola, and I enjoy my occasional visits to the Society.

The chapel, while not long on dim religious light is instead clear and airy. The organ in the Chapel of St. Margaret is a stunning thing built by Fritz Noack: a mechanical-action instrument of four stops

Srs. Adele Marie, Sarah, Kristina Francis, and Mr. James Busby

(almost exactly 1/25th the size of S. Stephen's which weighs in at 76 ranks of pipes). It is not an instrument at which I can send up sonic smoke screens, but an unfailingly pure and bright organ that demands honesty and matches the lovely chapel perfectly. Once my initial fright is done it's a wonderful vehicle for music-making and the Sisters are always such gracious hosts. I encourage a visit to their beautiful property.

They were good to write: "It was a joy for the sisters to have James Busby occupy the bench for our Thanksgiving Mass. The service was filled with favorite hymns of the harvest season sung with great vigor by the small but spirited congregation. In this season of giving thanks, the sisters are so very grateful for our continued relationship with St. Stephens and with James and look forward to many more opportunities for shared ministry."

I take a moment to introduce you to new Schola Cantorum member Jonathan Martin Perry II, baritone. Shown here with his companion Daeny, Jon-

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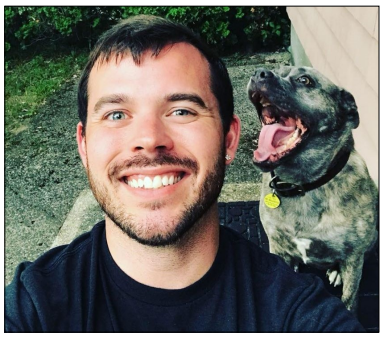
athan is an alum of Rollins College in Winter Park, Florida, and is currently pursuing a graduate degree at University of Rhode Island in voice and choral conducting. A native of Newport, Jonathan grew up in his parents' Newport Playhouse and Cabaret Restaurant. He started bussing tables and pouring coffee at age eleven and performing in Cabaret at seventeen. He sings beautifully, is unfailingly cheery, prepared, and always early on Sunday mornings. These are all the marks of a paradigm chorister!

Christmas Eve this year the Schola Cantorum will sing Marc-Antoine Charpentier's *Messe de Minuit de Noël,* H.9, accompanied by a small band of instruments and organ. I appreciate permission of British conductor John Bawden, author of the comprehensive *A Directory of Choral Music*, to offer his notes on this jolly work: "Marc-Antoine Charpentier (1643 - 1704) was one of the most outstanding musicians in late seventeenth-century France. As a young man he had spent three years in Rome studying with one of the leading Italian composers of the day, Giacomo Carissimi, with whom he acquired valuable first-hand experience of opera and oratorio – both relatively new forms at that time. On returning to his native Paris he put these skills to effective use, composing a number of operas and bringing the dramatic oratorio to France for the first time. Charpentier's output of sacred music was prodigious, comprising some thirty-five oratorios, eleven settings of the Mass, over two hundred motets and the well-known *Te Deum*, the overture of which is used as the signature tune for the Eurovision Song Contest. (It is rather ironic that the music of a composer who faced a continual struggle to achieve recognition during his lifetime should now be familiar to millions of people right across Europe!) Charpentier was particularly drawn to writing Christmas music, producing instrumental carols, Latin oratorios on Christmas themes, French pastorales and a Christmas mass – the delightful *Messe de Minuit pour Noël.* This piece dates from around 1690 and was probably composed for the great Jesuit church of St. Louis in Paris, where Charpentier held the important post of *maître de musique*. The use of popular carols in church music had long been an accepted practice. In England carols were more often sung than played, but in France *noëls* figured prominently in the substantial French organ repertoire. The liturgy of Midnight Mass permitted the singing and playing of these Christmas folksongs, and by Charpentier's time quite complex instrumental arrangements were commonplace. However, Charpentier's idea of basing a whole mass on these songs was completely original. Altogether there are eleven *noëls*, most of which are dance-like in character, reflecting the carol's secular origins. In addition to the carol melodies that he adapted to fit various parts of the mass text, Charpentier also composed new material, such as the slow sections 'Et in terra pax' at the beginning of the Gloria. It says much for the composer's craftsmanship that these quite different idioms are so seamlessly and convincingly blended together. Very little of Charpentier's music was published during his lifetime. In common with a number of his colleagues he suffered greatly from the stranglehold exerted on Parisian music by his illustrious but unscrupulous contemporary, Jean-Baptiste Lully. Only in the late twentieth century has Charpentier's music seen a substantial revival, with a consequent re-assessment of his true place in French music."



Jonathan Perry and friend

The rest of my week will be spent studying our Advent Carol Service music for the coming Sunday. I will close by mentioning that the Mass at Christ the King, the last Sunday before Advent, received a lovely Anonymous gift in thanksgiving for the work of the Schola Cantorum. The music at the service of Lessons and Carols is funded by a gift in memory of Morgan Henning Stebbins and her son Cameron Duke Stebbins by an anonymous friend, and at the Christmas Eve Solemn Mass from monies from a trust established at the Rhode Island Foundation by the late Richard and Edith Nutt. These gifts help make our splendors possible. Faithfully, James

REPORT FROM THE S. STEPHEN'S ONLINE BOOK GROUP

by J. Jennifer Jones

Walk in love, as Christ loved us and gave himself for us, an offering and sacrifice to God.

Jenny Jones

Nine months ago, after numerous requests from our nine-year-old son that we go to church, and the suggestion from dear friends that we try St. Stephen's, we decided to attend Mass on Easter Sunday. Although I had been raised by Presbyterian Scots and my husband Bo, also a Scot, had been baptized as an Episcopalian, neither of us had attended church regularly for many decades, until that fateful morning we breezed in to St. Stephens. We were moved by the baroque beauty and warmth of the Church interior; the sumptuousness of the musical program and choir; and the formality and ritualism of the liturgy. We appreciated, too, Father Alexander's erudition as a sermonizer. And we felt welcome by the people who made up the congregation. It was on this day that Ed Hooks first greeted us with his broad, welcoming smile and he who compelled us to return the following week. And it would be Ed, who lovingly saw our sons through baptism later that spring. But there was a lot that we did not understand.

Within a few months of our first appearance at St. Stephen's, I confided to Fr. Alexander that much of the nuance of the Episcopal tradition was unknown to me. He proposed that Bo and I join a book group he was about to commence on Scott Gunn & Melody Wilson Shobe's *Walk in Love: Episcopal Beliefs & Practices* (published in Ohio by Forward Movement in 2018). Notwithstanding an initial feeling of trepidation when we learned that the book group would meet virtually through computer technology instead of in person (what would that be like?), we agreed to join, and by July we began weekly meetings that took place on Sunday evenings.

From the start, this book group felt like a gift with deep spiritual and earthly dimensions. Any anxiety we felt about the technological aspect of the meetings melted away. Zoom Video Conferencing was easy as pie to set up, making it possible for all the members of the group to see as well as hear one another. There we were, each of us, gathered to think, discuss, and learn together at 7pm on Sunday evenings – a time, needless to say, that in all practicality would have been virtually impossible for Bo and me, given our familial obligations to our young sons, had it been held in any other way except through online video conference.

Over four months we worked through 26 chapters that ranged across six major topics, from *The Anglican Way of Christianity, The Sacraments and Sacramental Rites, Marking Time, Basic Beliefs, The Church, A Trinitarian Life,* and *What's Next?* Each week individual members of the group would come to the meeting prepared to ask a question or draw attention to a passage or issue for each chapter we read. This was a felicitous way for the group to run, because it gave priority of speech to all individuals. And yet the questions and issues posed by individuals led to animated group discussions that made easy work of an hour. One of the marvelous consequences was the symbiotic quality of our experience of this book group: readings would often inform our deeper understanding of the Mass and the sermon of a given week, and the Masses and sermons would often inform our reading group's understanding of the materials being presented by the authors of the book.

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My favorite chapters of *Walk in Love* were focused on how the Episcopal Church measures and values time. I think most readily today of time as told by the tiny glaring lights of a digital clock. But the word *clock* derives from the Celtic words *clagan* and *clacca*, meaning "bell." This etymology makes sense in terms of the Episcopal treatment of time. It was important for me to learn about how seasons, psalms, readings, canticles, and prayer weave together to create the tapestry that is Episcopal practice. This practice reawakens in me the profundity of the materiality of time – its sounds, vibrations, harmonies. I love, for example, that song is fundamental to Episcopal practice and that I understand this property so much better now than I did before.

Ultimately, our experience of the *Walk in Love* book group can be summed up as one of radiance. We read with a group of people who quickly became a community both on and off screen; and our growing understanding enhanced and exalted our experience of Mass at St. Stephens. Thank you, Fr. Alexander and each member of this cherished group.

PATRIOTISM VERSUS NATIONALISM

by Fr. John D. Alexander

Patriotism is a virtue: indeed, one of the Christian virtues. The foundational Catholic analysis of the virtues is undoubtedly the "Second Part" (*Pars secunda*) of Saint Thomas Aquinas's *Summa Theologiae* (1265- 1274). Aquinas classifies patriotism as a subcategory of the virtue of piety (*pietas*), in turn a subcategory of the cardinal virtue of justice: rendering to each their due. In Thomas's scheme, the three principal divisions of piety are *religion* – the worship owed to God; *filial piety* – the respect owed to parents and family; and *patriotism* – the loyalty owed to one's country.

What, precisely, is the object of patriotism? After all, one's country is more than just a particular geographical territory. I think it's fair to say that the object of patriotism is "the nation," even though I will argue below that nationalism is not the same thing as patriotism.

What is a Nation?

A nation's two main ingredients are land and people. Most nations identify a particular place as "home," and the people associated with that territory as its nationals. The land shapes the people (by its topography and natural resources), and the people shape the land (by cultivating it and building cities, towns, and villages with all their associated industries and infrastructure). A mix of additional ingredients gives each national identity its unique flavor: history, cultures, traditions, religions, ethnicities, forms of government, stories, civic practices, bodies of literature, musical forms, national heroes, and so forth. Different national identities give greater weight to different elements in the mix.

An interesting and, I think, helpful definition is that of French historian and philosopher Ernest Renan, in his 1887 essay "What is a Nation?" Renan wanted to get beyond definitions of nationhood resting on geography, race, religion, language, and ethnicity. To be a member of a nation, he argues, one need not have been born in its homeland, belong to a particular race or ethnicity, practice a particular religion, or be a native speaker of a particular language. Nations such as Switzerland (and today Canada) are multilingual. Renan characterizes the nation as "a spiritual princi-

ple" or "idea." What binds it together is, first, that its members share memories of a common past (which can be learned, adopted, and internalized by newcomers). And second, its members consent to live in harmony and be governed together in the present. The nation is thus a "volitional" entity; it exists because its members continually choose to belong to it in what Renan calls a "daily referendum."

Ernest Renan

A fascinating aspect of Renan's definition is its attempted synthesis between Enlightenment and Romantic notions of political legitimacy. The volitional character of the nation presupposes eighteenth-century liberal ideas of freedom and equality: the nation continues in existence only as an association of free and equal individuals exercising their right to consent to its existence. But Renan's emphasis on a shared past invokes nineteenth-century Romanticism's valuation of the importance of tradition and culture in the formation of individual and group identities. And therein may lie a contradiction.

The question is whether patriotism, loyalty to the nation so described, can be considered an obligation, let alone a virtue. If we are free to give or withhold consent to our continued membership in the nation, then it seems that patriotism becomes optional. But perhaps we are really not so free.

The Virtue of Patriotism

A lecture by the Scottish-American philosopher Alasdair MacIntyre entitled "Is Patriotism a Virtue?" (1984) sheds further light on this question. Defining patriotism as "loyalty to a particular nation that only those possessing that nationality can have," MacIntyre notes that from the viewpoint of liberal (Enlightenment) morality, patriotism must be a vice and not a virtue – because liberal morality aspires to be impersonal, detached, and impartial. Patriotism judges from a particular and partial viewpoint, however, while liberal morality strives to judge according to universal standards transcending all particular viewpoints and interests, including those of the nation. Here I think MacIntyre accurately diagnoses why so many people in the past century have dismissed and derided patriotism as limited, simplistic, and morally deficient, along the lines of "my country right or wrong."

But then MacIntyre outlines the contours of an alternative communitarian morality in which patriotism really is a virtue after all. As individuals we typically understand our lives as "enacted narratives," which are in turn embedded in the stories of larger units: my family, this farm, this university, this countryside. The lives of the other individuals around me are embedded in the same larger stories, so that we share a common stake in those stories' outcomes. MacIntyre writes:

> A central contention of the morality of patriotism is that I will obliterate and lose a central dimension of the moral life if I do not understand the enacted narrative of my own individual life as embedded in the history of my country. For if I do not so understand it, I will not understand what I owe to others or what others owe to me, for what crimes of my nation I am bound to make reparation, for what benefits to my nation I am bound to feel gratitude.

To return to Aquinas's definition of patriotism as the virtue of rendering the nation its due, one implication of MacIntyre's argument is that the debt

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of loyalty we owe to our nation arises precisely from the moral formation it gives us. We become who we are as individuals only in and through the communities that establish the context for our human flourishing. The motive of patriotism is thus gratitude for the blessings we have received as citizens of our country: for all the ways in which it has made possible not only our "way of life" but also the very formation of our identities as moral agents. Even when we judge the nation and rightly find it wanting, we do so according to principles – whatever their ultimate source – that we have learned in the context of national life.

Alasdair MacIntyre

When Patriotism Goes Bad

Christians have always believed that loyalty to the nation (or emperor, or king, or state) has definite limits. Aquinas writes that when the virtues of filial piety and patriotism contradict the virtue of religion – when the claims of family or nation come into conflict with the claims of God – then our duty to God must take precedence. (Aquinas knew this conflict firsthand, having defied his family to enter the Dominican Order.) The early Christians prayed for the Emperor and all in authority, but they went to the lions rather than deny their faith or yield to Caesar's demand to be worshiped as a god.

In his classic work *The Four Loves* (1960), C. S. Lewis writes of love of country. He argues that some forms of patriotism are good. Christ himself exhibited love for his country when he uttered his lament over Jerusalem. Positive aspects of patriotism include a love for one's home: "love of old acquaintances, familiar sights, sounds and smells." It recognizes that just as one loves one's home, so foreigners no less rightly love theirs: "Once you have realized that the Frenchmen like *café complet* just as much as we like bacon and eggs why, good luck to them and let them have it. The last thing we want is to make everywhere else just like our own home. It would not be home unless it were different." Such patriotism is not aggressive, and "becomes militant only to protect what it loves." But Lewis issues a dire warning: like other forms of love, patriotism becomes demonic when it makes itself or its object into a god. Then what began as a virtue degenerates into idolatry, with catastrophic results. Lewis understood these results only too well, having fought in World War I and having lived through World War II.

Patriotism and Nationalism

On November 11, Remembrance Sunday, I preached a sermon in which I suggested in passing that patriotism and nationalism are not the same. Patriotism, I asserted, is a classical Christian virtue, while nationalism is a modern ideology, a perversion of patriotism. That afternoon, I was amused and mildly chagrined to learn that President Macron of France had said something similar that same day. In the week following, a parishioner emailed to encourage me to expand upon the subject, as I had promised in the sermon. He noted that some people certainly seemed to think the two terms synonymous, and that they would regard the attempt to differentiate between them as making a distinction without a difference.

On reflection, it seems to me that the distinction is arbitrary, but real and useful. The two words have similar roots: patriot and patriotism derive from *patria*, "fatherland;" nation and nationalism from *natus*, "born," hence the place or source of one's

Charles de Gaulle

birth. But the term "patriotism" can meaningfully be deployed to signify the classical virtue described by Aquinas, and "nationalism" the demonic idolatry described by Lewis. To my knowledge, the first person to oppose the two terms in this way was Charles de Gaulle, who said in 1969, "Patriotism is when love of your own people comes first, nationalism when hate for people other than your own comes first."

Pope St. John Paul II took up the distinction, first in his "Letter to the People of Poland" of October 23, 1978, where he wrote: "Love of our country unites us and must unite us above all divergences. It has nothing in common with a narrow nationalism or chauvinism, but springs from the law of the human heart." In his *Address to the General Assembly of the United Nations* on October 5, 1995, he elaborated the opposition further, calling it an antithesis:

> In this context, we need to clarify the essential difference between an unhealthy form of nationalism, which teaches contempt for other nations or cultures, and patriotism, which is a proper love of one's country. True patriotism never seeks to advance the well-being of one's own nation at the expense of others. For in the end this would harm one's own nation as well: doing wrong damages both aggressor and victim. Nationalism, particularly in its most radical forms, is thus the antithesis of true patriotism, and today we must ensure that extreme nationalism does not continue to give rise to new forms of the aberrations of totalitarianism.

In the table at the end of this article, I list – in no particular order, and mindful that the distinctions are somewhat arbitrary – what seem to me some of the key characteristics of "an unhealthy nationalism" as opposed to "a proper love of one's country."

Vices Opposed to Patriotism

According to Aquinas (following Aristotle), each virtue is opposed by vices of excess and defect. The vices of defect exhibit too little of the virtue; the vices of excess take the virtue's impulse to irrational extremes. The virtue itself strikes the "golden mean" between excess and defect. For example, the theological virtue of hope strikes the mean between presumption and despair. The cardinal virtue of fortitude (bravery) strikes the mean between cowardice and recklessness.

Aquinas's brief treatment of the virtue of patriotism does not indicate what its opposed vices are. But I want to venture the following proposal. On one hand, the vices associated with a defect of patriotism are ingratitude and disloyalty to one's country. In their weakest form, these manifest themselves in a casual disrespect or irreverence for national symbols, such as (depending on the nation) the flag, the national anthem, or the monarch. Such disrespect displays a lack of love for one's fellow nationals for whom these symbols are deeply important. In its strongest form, such disloyalty

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takes the form of active subversion and treason. (We must be careful, however, not to conflate loyalty to the nation with obedience to a particular regime or compliance with manifestly unjust laws. In some cases, resistance is undertaken in the name of true patriotism, as in France in 1940-1945.) So, then, ingratitude and disloyalty are vices, indicating a failure to render one's nation the respect, honor, and loyalty that are its due.

On the other hand, the vices associated with an irrational excess of the patriotic impulse are nationalism, chauvinism, and xenophobia, for all the reasons discussed in this essay. So, the virtue of patriotism strikes the mean between the defect of disloyalty and the excess of nationalism. Those of us who are alarmed at the rising tide of populist nationalism across the world today would do well to oppose it by advocating and practicing a healthy form of patriotism – and so demonstrating that love of country is entirely compatible with love of God and humanity, including especially the foreigners, strangers, and sojourners in our midst.

NATIONALISM	PATRIOTISM
Views one's own nation as inherently superior to all others. (C. S. Lewis tells of pointing out to an old clergyman that every people thinks its men the bravest and its women the fairest in the world, only to be told, without any hint of irony, "Yes, but in England it's true.")	Respects the unique value and distinctive gifts of other nations. Recognizes and celebrates the fact that people of other nationalities rightly love their own countries as much as one rightly loves one's own
Views one's own nation as specially chosen, privileged, or favored by God above all others	Views the diversity of the world's nations as a gift of God given for the enrichment of all
Conflates loyalty to the nation with obedience to God, or substitutes the nation for God as the ultimate object of loyalty and allegiance, so that the nation is always right	Subordinates loyalty to the nation to obedience to God and God's laws (or some other form of "higher law"). Evil national policies can thus be resisted and repented of in the name of true patriotism
Tends to restrict membership in the nation according to racial, ethnic, religious, or linguistic criteria	Embraces racial, ethnic, religious, and linguistic pluralism, welcoming all who want to be part of the nation and participate in its life
Fears immigration from outside as a threat to national identity and unity	Welcomes immigrants, refugees, and asylum-seekers to the extent that they can be effectively absorbed and integrated into the national community without undue strain on its resources
Views the existence of distinctive minorities within the nation's borders as a threat to national unity	Values and seeks to protect the heritage of distinctive minorities within the nation's borders
Sees national loyalty as threatened by any form of "cosmopolitanism" or sense of solidarity with global humanity	Sees love of country as one of the building blocks of universal solidarity in a global family of nations and peoples
Tends towards isolationism, militarism, and protectionism – OR – see below:	Welcomes cooperation and interdependence with other nations in alliances, free trade, and the free movement of peoples
Tends towards military aggression and expansionism	Tends to restrict the use of force to defensive purposes

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